



6007

IV. MUSICALIA

VIII 87a

Vol DE L'191E

POUR
PIANO
PAR

MARCHE

J.F. WAGNER.
Op. 159
Prix 30 cop.
VARSOVIE, G. SENNEWALD.



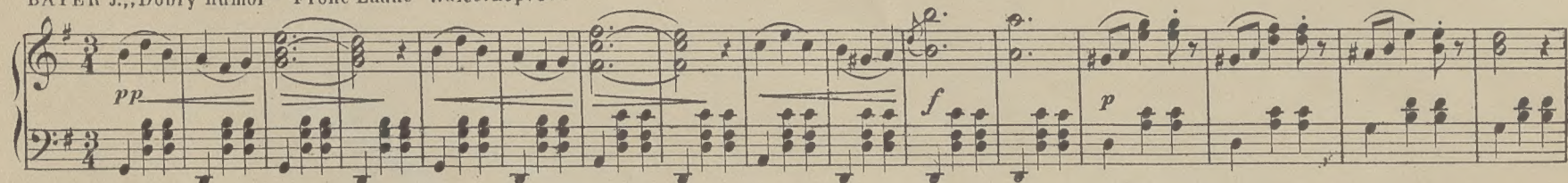
ULUBIONE TAŃCE NAKŁAD KSIĘGARNI GUSTAWA SENNEWALDA.

Warszawa Miodowa N° 6.

NAMYSŁOWSKI K., „Hu a Ha” Mazur. kop. 30.



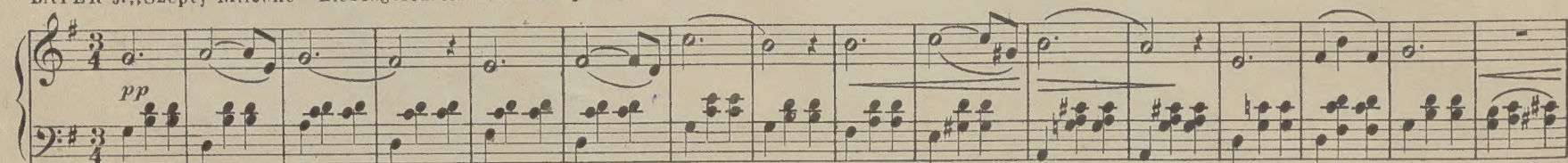
BAYER J., „Dobry humor” Frohe Laune Walce. kop. 40.



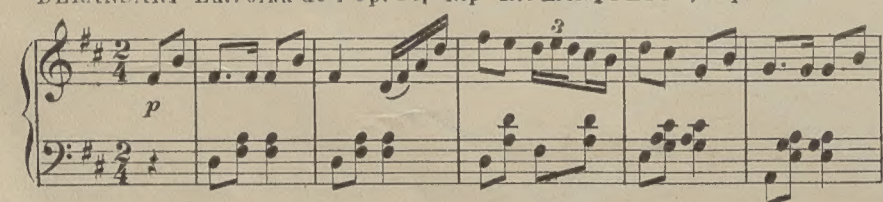
CZIBULKA A. Polka z Op. A. SULLIVANA, „Gondolierzy” kop. 30.



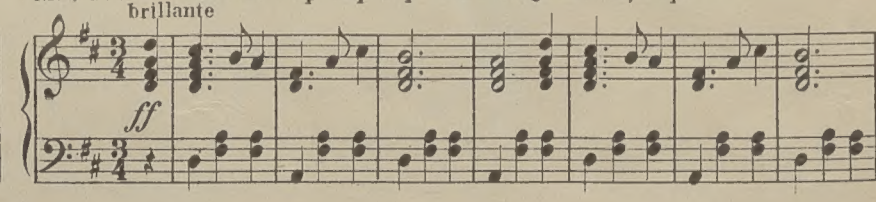
BAYER J., „Szepty Miłosne” Liebesgeflüster Walce. kop. 40.



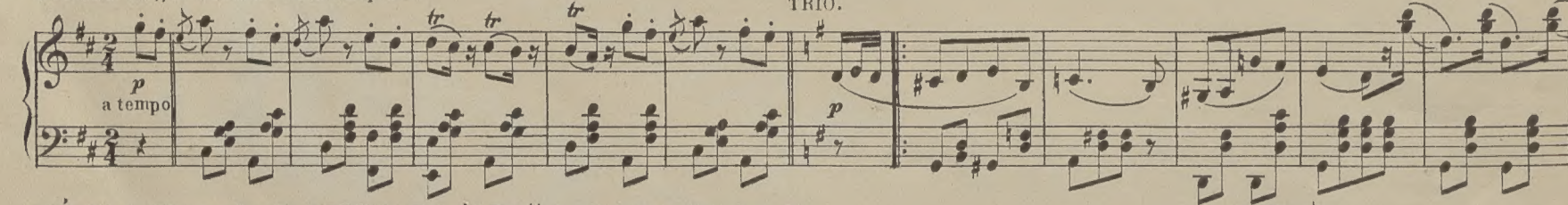
DERANSART Ed. Polka de l'Op. Rip-Rip R. PLANQUETTE, kop. 30.



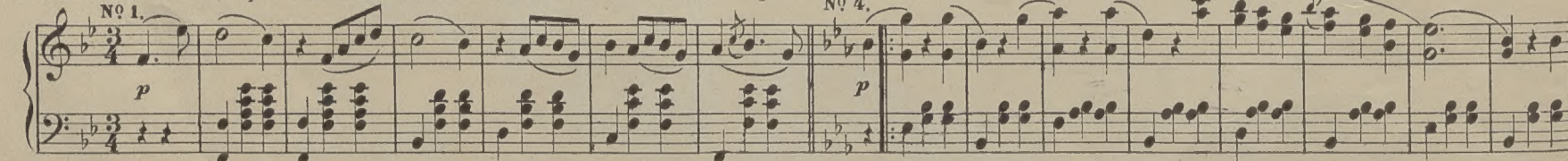
MÉTRA O. Walce de l'Op. Rip-Rip R. PLANQUETTE, kop. 40.



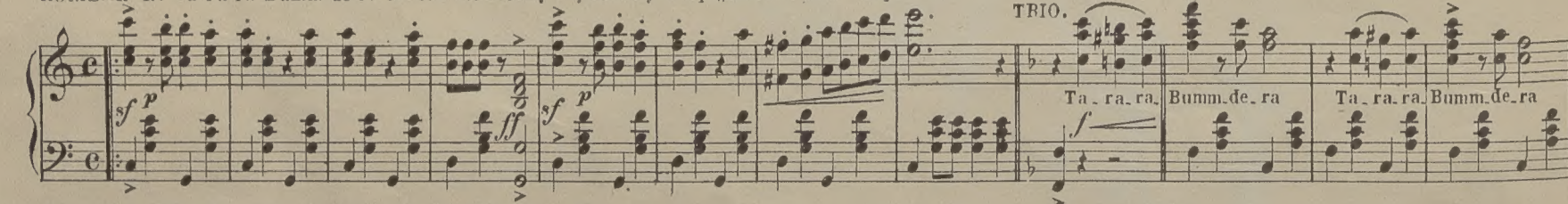
STROBL H., „Ploteczka” Polka. kop. 30.



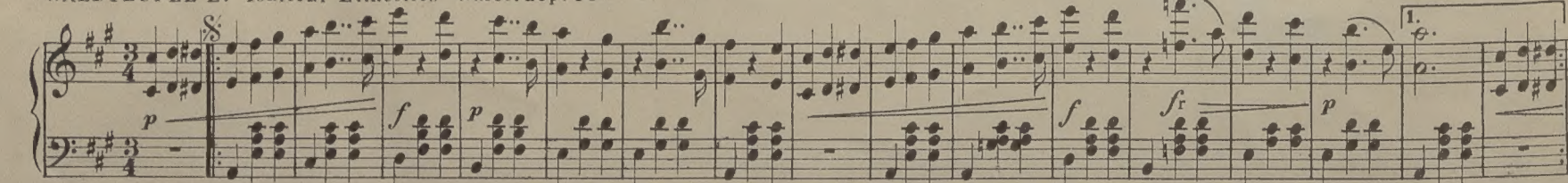
MÉTRA O. Walce z Op. Ch. LECOCQ, „Dzień i Noc” Le Jour et la Nuit. kop. 40.



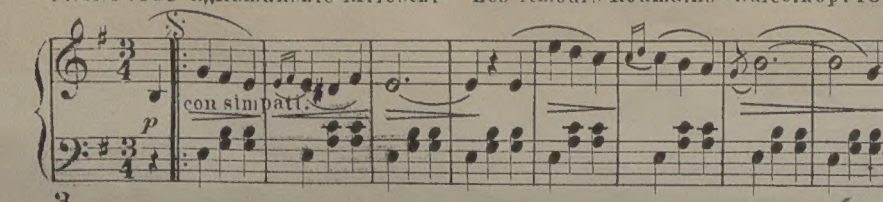
ROMZAK K. Ta-ra-ra-Bumm-de-ra Marsz Komieczny wykonany w Op. „Dzień i Noc” kop. 20.



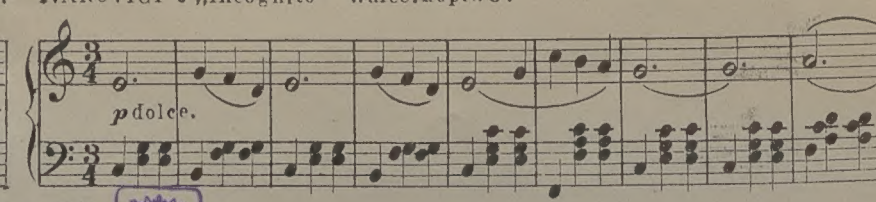
WALDTEUFEL E. Iskierki Etincelles Walce. kop. 40



IVANOVICI J., „Rumuńskie Miłostki” Les Amours Roumains Walce. kop. 40.



IVANOVICI J., „Incognito” Walce. kop. 50.



„VOL DE L'AIGLE“

3

MARCHE.

par J. F. WAGNER, Op. 159.

Introduction.

PIANO.

Musical notation for the Introduction of the march, featuring piano and forte dynamics.

Continuation of the musical notation for the Introduction, featuring fortissimo dynamics.

MARCHE.

Musical notation for the beginning of the march, featuring fortissimo and piano dynamics.

Continuation of the musical notation for the march, featuring fortissimo dynamics.

Musical notation for the end of the march, featuring fortissimo dynamics and first/second endings.

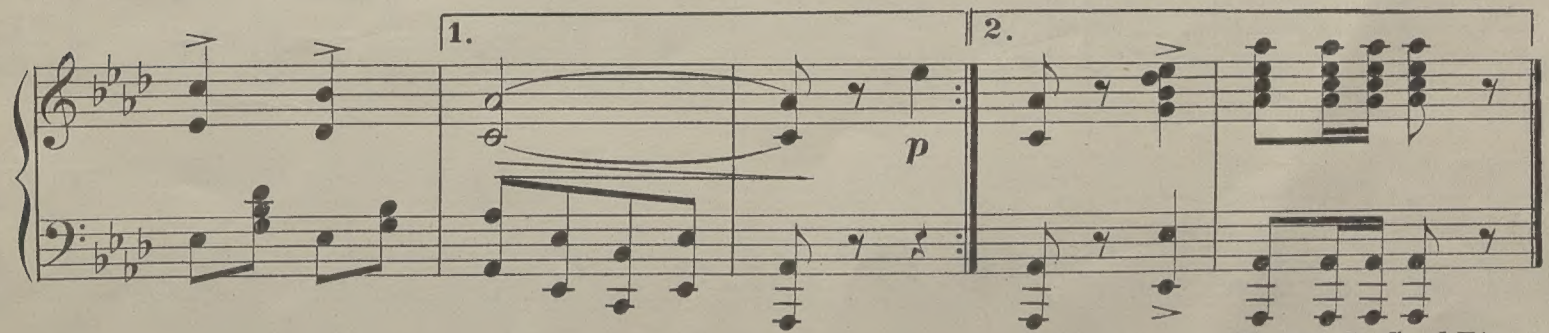
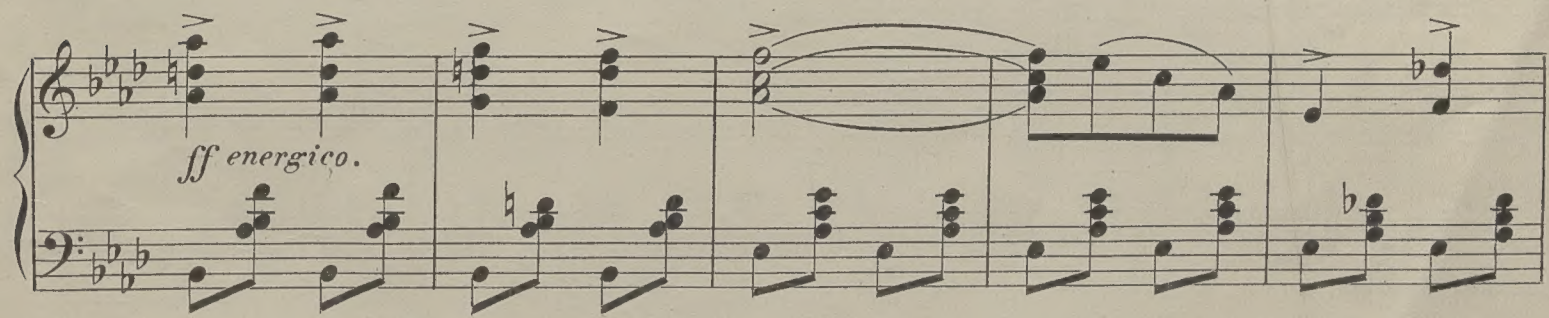
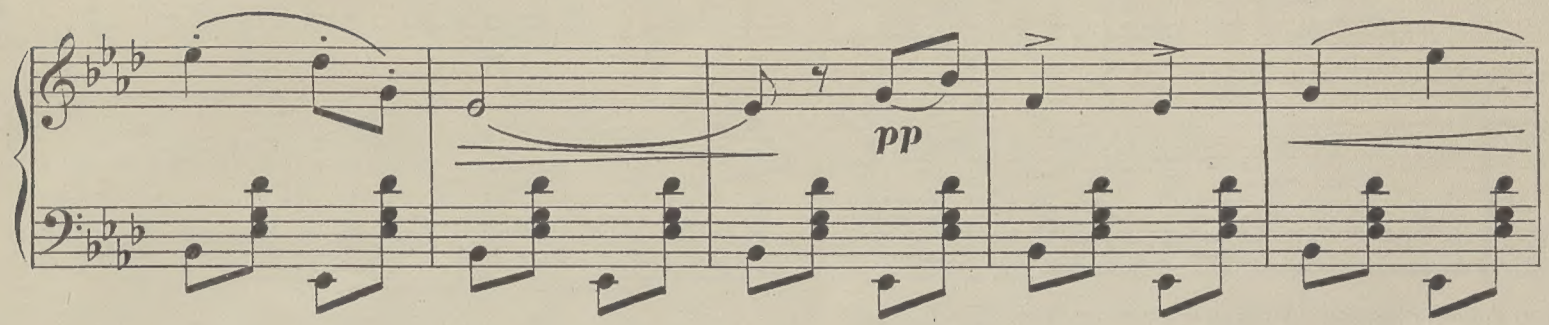
First system of musical notation. The treble staff contains a series of chords, mostly triads and dyads, with some sixteenth-note movement. The bass staff features a melodic line with eighth and sixteenth notes, accented with 'V' marks. The dynamic marking *ff* *basso marcato.* is present.

Second system of musical notation. The treble staff continues with chords, some with sixteenth-note patterns. The bass staff has a more active melodic line with eighth and sixteenth notes, also accented with 'V' marks.

Third system of musical notation. The treble staff shows a sequence of chords, with first and second endings marked '1.' and '2.'. The bass staff features a melodic line with eighth and sixteenth notes. Dynamic markings include *ffz* and *Fine.*

TRIO. section. The treble staff begins with a *pp* dynamic, followed by a *p* dynamic, and then *p dolcissimo.* The bass staff provides a steady accompaniment with eighth notes. The time signature is 2/4.

Fourth system of musical notation. The treble staff starts with a *pp* dynamic and ends with a *p* dynamic. The bass staff continues with eighth-note accompaniment. The time signature is 2/4.



Marche D. C. al Fine.

ULUBIONE TAŃCE NAKŁAD KSIĘGARNI GUSTAWA SENNEWALDA.

ZIEHRER G.M. „Paziowie” Walce. kop. 40



STRAUSS E. Gasparone. Kontredanse. Fig. 2. kop. 40



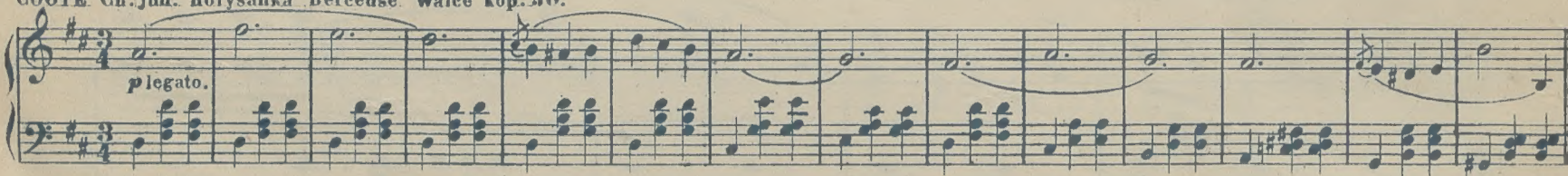
PETER G. Wesoły Kowalczyk Marsz humorystyczny. kop. 20.



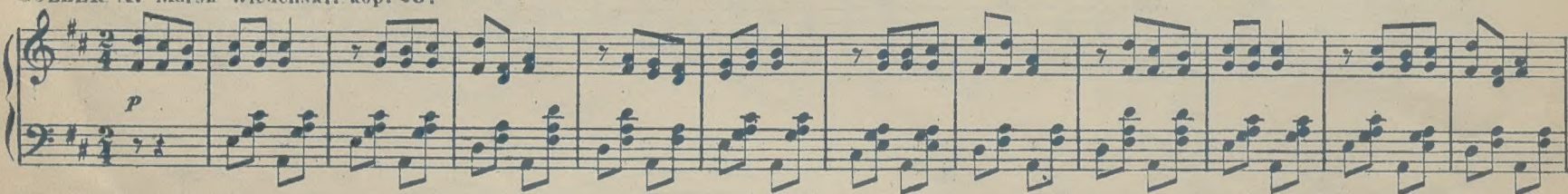
WALDMANN L. Mała rybaczka z op. Incognito. kop. 30.



COOTE Ch. jun. Kolysanka Berceuse. Walce kop. 50.



GÖLLER A. Marsz Wiedeński. kop. 20.



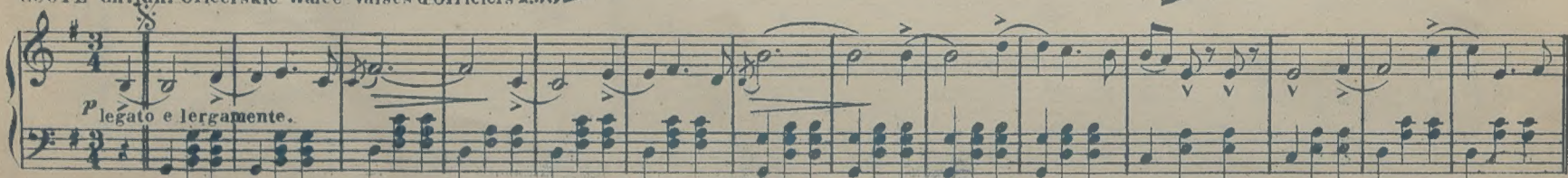
IVANOVICI I. Meteor Walce. kop. 50.



DUVAL L. Ona Polka kop. 20.



COOTE Ch. jun. Oficerskie Walce Valses d'Officiers k. 50



WALDTEUFEL E. Pierwszy hukiet Walce. kop. 60.

